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to this use, as are many others of the valuable series to which it belongs, "*aus Natur und Geisteswelt*." Our secondary-school courses and reference libraries would also profit by better acquaintance with this series.

FRANK A. MANNY

NEW YORK CITY, N. Y.

Specimens of Modern English Literary Criticism. Chosen and edited by WILLIAM T. BREWSTER. New York: Macmillan, 1907. Pp. xxxiii+379. \$1.00.

The fifteen essays in this book are Stephen's "Wood's Halfpence," Masson's "DeQuincey's Writings," Johnson's "The Metaphysical Poets," Macaulay's "Montgomery's Poems," Bagehot's "Dickens," Pater's "Wordsworth," Robertson's "Poe," Dryden's "Preface to the Fables," Harrison's "Ruskin as a Master of Prose," Lamb's "Tragedies of Shakespeare," James's "The Art of Fiction," Poe's "Philosophy of Composition," Arnold's "Study of Poetry," Coleridge's "On Poetry and Poetic Poem," and Shelley's "Defense of Poetry." Two features of the selections are at once apparent: the variety and the arrangement. No reader of the volume can possibly find fault with Professor Brewster's varied list, but every reader will ask for an explanation of the arrangement. This is explained in the Preface. "In arrangement," says the editor, "the essays proceed from the simplest, most matter of fact and most easily demonstrable to the more general, more abstract, and less easily provable." Hence, in reading this book, we pass from essays on particular men to essays on special topics, and essays on literary art and morality. This arrangement is, consequently, of much value to the novice in the study of literary criticism. Instead of the usual method—the historical, which is of little pedagogical value—we get a list of the masterpieces of literary criticism which pass from the merely personal or historical to the analytical or scientific, to the more indefinitely personal opinion, and the still more philosophical or metaphysical appreciation. Such a method should appeal to those who are interested in criticism as a branch of work in college composition. In this respect Professor Brewster's book is of more value than those books of similar selections which are manufactured for the purpose of treating the historical development of literary criticism or those which are made with shears and paste to illustrate the peculiarities of critics of diverse minds and schools. Professor Brewster has done well, too, in giving his selections without abridgment, and in making his notes and questions analytical rather than explanatory of the text. Criticism is, when taken in its highest sense, a fine intellectual discipline, based upon the finest discriminations, and grounded in the methods of subtle exposition and argumentation. Professor Brewster has recognized this high calling of the art of literary criticism and has embodied his ideas in his very able introduction and in his scholarly notes. To adapt a well-known dictum—by Augustine Birrill, we believe—a man may talk like a gentleman and a scholar for a year on the material gathered from this book.

H. E. COBLENTZ

SOUTH DIVISION HIGH SCHOOL
Milwaukee, Wis.